

# ARTS AND ACTIVITIES

THE TEACHER'S ARTS AND CRAFTS GUIDE

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# ARTS AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Vol. 45, No. 4

MAY, 1959

## ARTICLES

We See—Or Do We?	Ernest Wennhold	6
The Many Faces of a Potato	Jean O. Mitchell	10
Laminations Link Art and Science	Norman E. Slack	13
We Watch a Mural Grow	Elizabeth Sasser	18
The Arts as Handmaiden	Lester Dix	21
Space Age Bares Our Need	A. G. Pelikan	24
Set Up Your Own Business	William Little	26
A Report on Gifted Children's Reactions	Thomas M. Carter Patricia Geyer	28
Glass Under Fire	Edith Brockway	30
America Tomorrow	Augusta Schreiber	34

## DEPARTMENTS

Shop Talk	4
Art Appreciation Series—John Marin	16
Junior Art Gallery—Elizabeth Duncan	22
Professionally Speaking	Alex Pickens 36
Books of Interest and Audio-Visual Guide	Ivan E. Johnson 38

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## SHOP TALK

A  $\frac{3}{4}$ -inch thick soft rubber roller is an exceptional feature of a new brayer that is also distinguished by a particularly sturdy construction. Not only is the frame sufficiently strong to take a lot of hard wear, but the pins that hold the roller in place are designed so that they will not loosen and fall out. The soft rubber roller is im-



pervious to weather changes as well as to oil and water. Rigorously tested under all conditions the brayer holds up perfectly and has been enthusiastically received and endorsed by art supervisors. The brayer comes in two sizes—five-inch and two-inch—and the manufacturer allows liberal school discounts. For more information write No. 282 on your Inquiry Card.

Three new coated glass fabrics for use in audio-visual teaching in the nation's schools have been announced. One is a movie screen fabric completely free from side distortion. The second is a completely opaque drapery material that cuts out all light so that audio-visual teaching can go on in total darkness. The third product is a room divider fabric, almost completely opaque, which can make one classroom into two. Audio-visual teaching can go on in one room while regular lighted activities take place in the other. Glass cloth based fabric cannot stretch or shrink, is non-fading, easy to maintain, stays flexible even at extreme temperatures, requires no lining, and of course is completely fire protective. For further information write No. 290 on your Inquiry Card.

An automatic slide projector designed for classrooms incorporates the most modern slide-handling and advancing techniques and even a movable pointer that can be superimposed on the projected image. Some of the features of the new projector include powered slide changing that can be remotely controlled, a duct that draws warm air over the slides to pre-condition them for projection, complete protection for the slides, compact styling, easy elevating and focusing, a new extra-powerful lamp and an economical price. For more information write No. 291 on your Inquiry Card.

A versatile art table that has the sturdiness as well as the design for today's teaching needs holds supplies and student work in its extensive storage space. Several of these may be pushed together to form large working areas (tops all on the same level) or if used individually, the top slants to just the right angle. For complete specifications and prices, write No. 292 on your Inquiry Card.

The company that has patented ready-warped spools for use on hand-weaving looms

also manufactures looms that are distinguished for their ease and simplicity of operation, light weight, design, quality construction and the small amount of space they take up. All looms are equipped with the patented steel warp beams for use with the ready-warped spools, and all are fully guaranteed against any defect. For a free catalog and prices on their many different looms, write No. 293 on your Inquiry Card.

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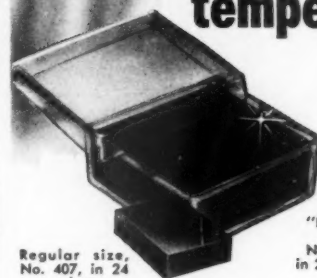


lasting. PRANG CLASSICS are packed in 16 standard colors and are on sale at leading school distributors throughout the country. For more information on their use, write No. 294 on your Inquiry Card.

"Fadeless", a new art paper, has just been introduced to U. S. art educators. Its qualities are all that its name implies. It is highly fade-resistant and retains brilliant deep color for long periods of time even in direct sunlight. FADELESS comes in 12 solid colors with printed measured guide lines on its reverse side to facilitate cutting and folding. Ideal for paper sculpture FADELESS is strong and its folds and curls retain their original dimensions. Because it's water-resistant, the paper is perfect for tempera and finger-painting and of course crayon work. Samples and color swatches will be sent to you if you write No. 295 on your Inquiry Card.

Molded wood plates or trays are an art supply item you must often have wished you could find. In classrooms where woodworking tools are limited, students might still enjoy wood finishing and decorating if formed and pre-sanded blanks could be obtained. Well, now you can get them! A Vermont firm will provide schools with plates and trays of three- and five-ply Vermont hardwood—plates ranging in size from eight to ten inches in diameter and trays from 12 to 16 inches. An oval tray measuring  $12\frac{1}{2} \times 20\frac{1}{2}$  is also available. The natural wood may be all the decoration your students want—the trays make excellent use of wood grains—but wall decorations or utilitarian dishes and trays may be made from these blanks by the application of colorful designs with Eagle PRISMACOLORS or Prang COLOR CLASSICS (described above), then a waterproofing coat. The molded plywood plates and trays are much less expensive than you'd think. For prices, write No. 296 on your Inquiry Card. (continued on page 37)

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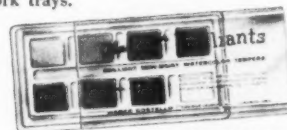
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ARTS AND ACTIVITIES



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# WE SEE-OR DO WE ?



1  
**New kinds of perception reward students in drawing exercise that shows them they've been trampling underfoot sources and inspiration for new designs.**



By **ERNEST L. WENNHOLD**

Art Counselor  
Glencoe, Ill., Public Schools

How many persons really see the beauty that is all around us—in shadows, for instance? Often I've noticed when I'm out with a friend or two that they have not really noticed or even seen the beauty in our path. If I point out the shadows cast by the trees—perhaps light and feathery or heavy and strong—or by telephone poles with their complicated lines and insulators, my friends are amazed at my exclamations and then they see things they have never noticed before.

It seems a pity to me that more of us do not take note of the many beautiful things nature has supplied. Of course it requires that we train ourselves—and others—to see.

This desire led me to take a class of fifth-graders out-of-doors equipped with drawing boards, paper and dark crayon. First we looked for shadows cast by the trees in the school yard. After finding one he liked, each student laid his board on the ground under the shadow, moving his board until the design was placed right where he wanted it. The students were cautioned to remember the elements of design they had used before. For example, if the shadow cut the drawing space into even parts, we would move the board until we arrived at a balanced but not even design.

With the dark crayons we proceeded to draw the shadows on paper. Our concern was not to copy it religiously but to use the main structure of the shadow and change it when necessary to create a good shadow study. Some of the drawings looked like trees or parts of them while others were just shapes inspired by the cast shadows.

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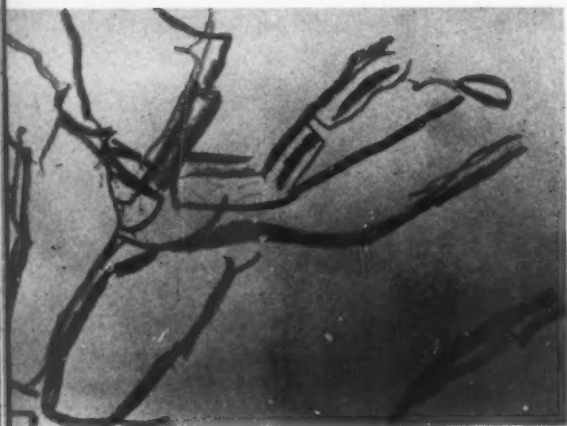
(1) Lacy leaves cast Carol Lawson's design. (2) Shading in limitless variety stems from basic shadow. (3) Before touching crayon to paper Elizabeth Frankel studies the design the shadows make. (4) Doug Elden selects one of the boldest, strongest designs of entire group, moving drawing board under shadow until it's right where he wants it. (5) Another strong motif shows that results don't always look like trees.

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Shading and other uses of the crayon added much to the drawings as finishing touches. It was not unusual to see a student turning his board this way and that to judge whether he was getting the crayon effect that he wanted.

Once outside, the children talked about what they were finding. Many were seeing beauty for the first time. Some had never before noticed the form of shadows on the ground.

I hope this experiment will lead them to one more way of enjoying life and nature. It costs us nothing to observe the beauty around us. Once children are on the road to this discovery they can obtain beauty for themselves and help others too to see.

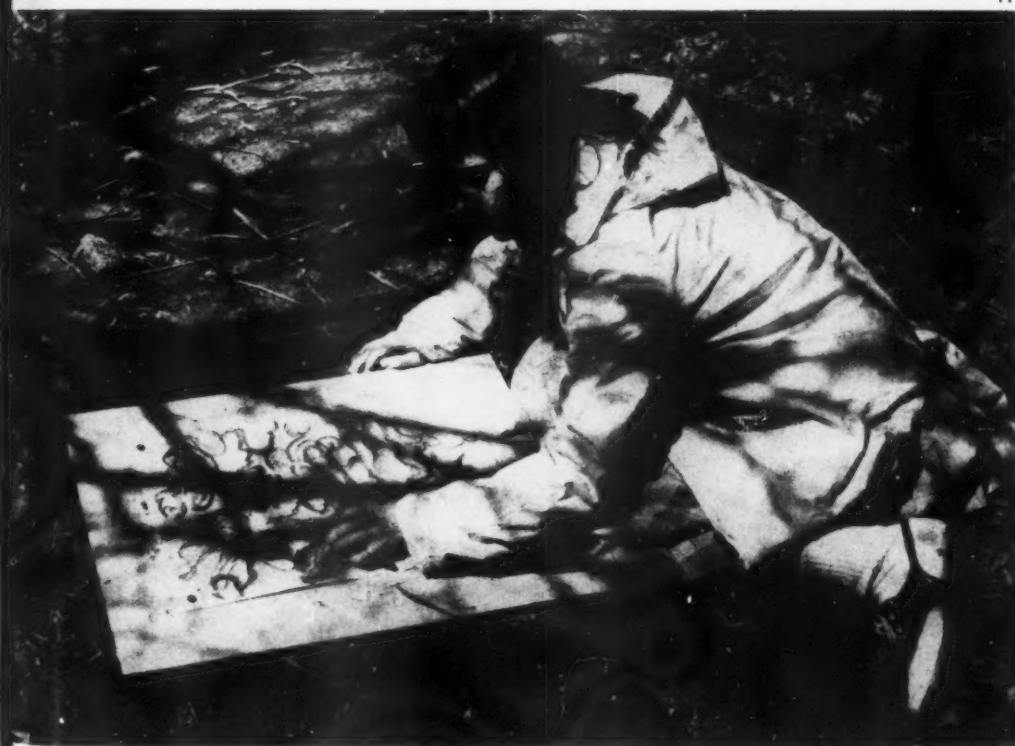




(6) Children were cautioned to remember elements of design, to arrive at balanced but not even arrangement of shadow on paper. (7) They move boards this way and that to get desired effect. (8) No longer dependent on cast shadow, Terry Weinstein moves to bench to add shading. (9) This is Terry's finished drawing. (10) Boys seem to gravitate to simpler designs, strong large shapes. (11) With main idea down on paper, Karen Harris moves to more comfortable position to work on darks and lights, seems unconfused by new shadows.



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MAY, 1959

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Third-graders print with potatoes, squash, carrots, okra. Older children made mats in background, cut leaf on one potato half, used fork on checked gingham.

# The Many Faces of a Potato

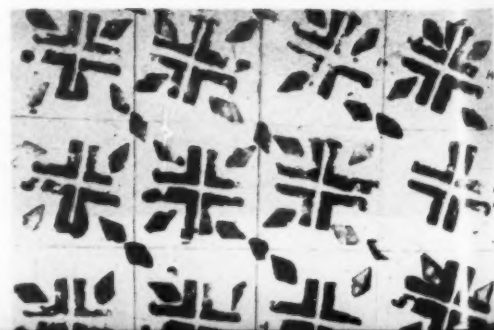
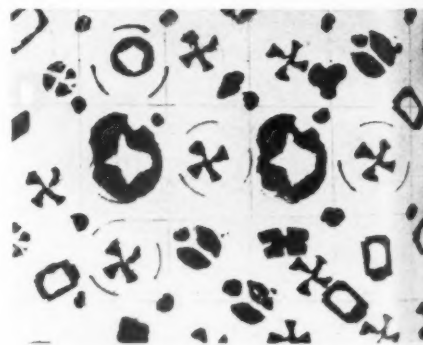
Many-sided personality of potato—to say nothing of squash, carrot and okra!—makes it adaptable printing mechanism for design-it-yourself elementary students.

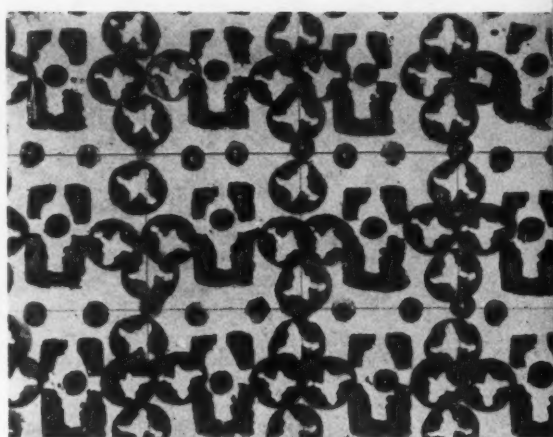
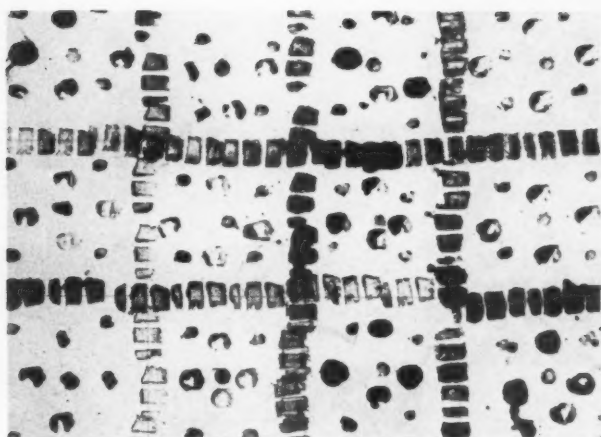
By JEAN O. MITCHELL

"My sixth-graders were thrilled with this printing experience," reports elementary teacher G. L. Harrison of Avon Park, Fla. "They were skeptical about using potatoes for printing until they actually started the process and saw the results of their first efforts. Then excitement ran high as they developed more careful designs."

To start the activity, surface patterns were discussed. To insure some evenness in space arrangement of the designs, the children ruled their papers into three-inch squares. One design, potato size, could be printed in each square and smaller designs in a contrasting color could be printed in the corners or along the guide lines. Each child was left to his own ingenuity.

The students had each brought potatoes to class and some brought other vegetables: okra, summer squash, carrots, even a turnip. One child brought a bunch of Spanish moss, commonly found in Florida on the trees, and discovered that it printed designs of very fine lines. Forks, can covers, keys, small pieces of cardboard were all found suitable for





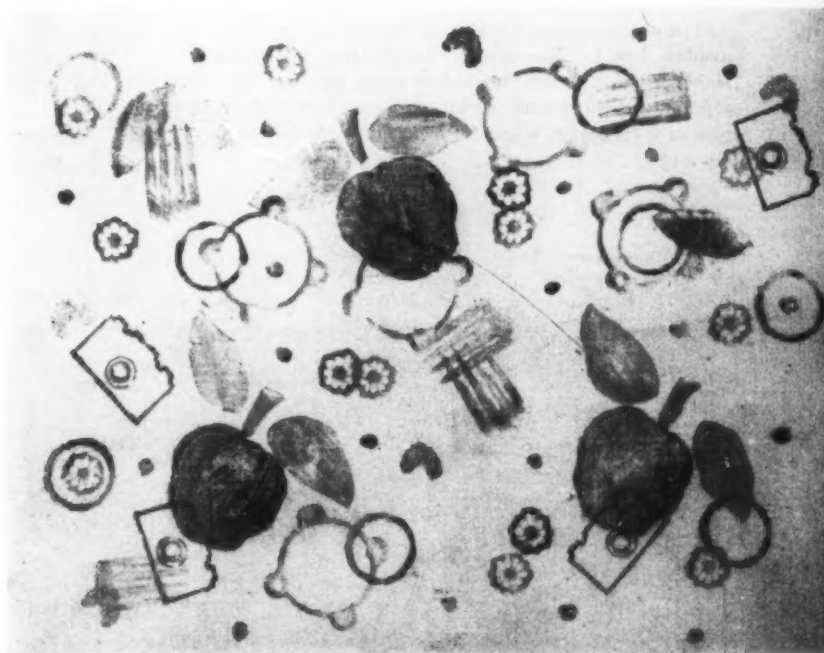
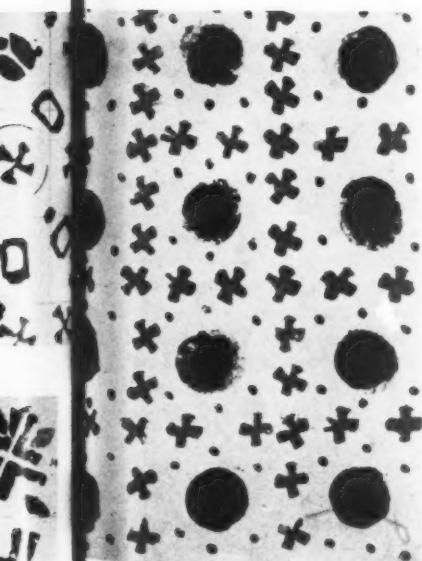
printing. The eraser ends of pencils added polka dots where needed for design variety.

To start with the desks were covered with newspapers and paper towels were placed nearby for wiping hands. There were small dishes of tempera and wide brushes for spreading paint over the designs.

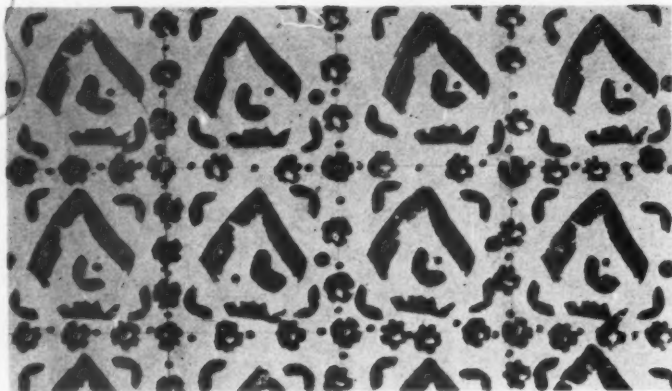
The potatoes were cut straight through the center with a table knife or paring knife and the design was cut on the

flat surface. The best designs were simple ones—just two or three grooves cut across the potato and perhaps a few holes gouged out with a point of a knife or spoon. Complicated drawings of figures or animals were too hard to cut and not as attractive as the simpler more abstract designs.

Children soon found that dipping the potato surface in paint clogged it too much. The amount of paint could best be controlled by applying it to the potato design with



Teen-ager liked her practice sheet of "hit or miss" designs so well she used same method or mat, printing with vegetables, can covers, switches.



a wide flat brush. The first prints were tried on newspaper. When used three or four times after one application of paint, the designs changed from dark to light. Some children liked this effect, but others brushed on a fresh coat after each printing. The children learned by experimenting on scrap paper just how much paint to apply.

The process became more and more fascinating as a great variety of patterns developed. Some were full; others were dainty and light. Many of the designs were made up of two colors for greater contrast. These designs on paper made attractive end papers for notebooks.

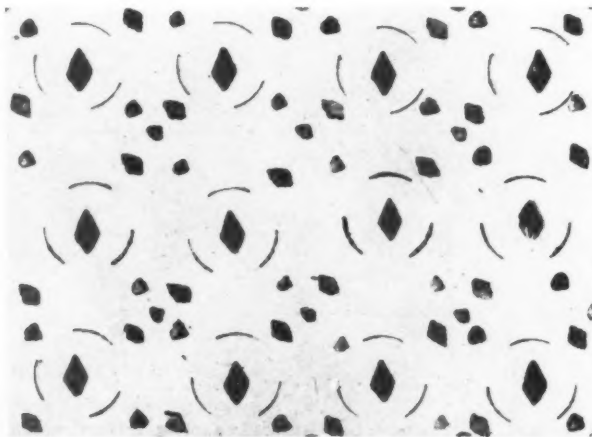
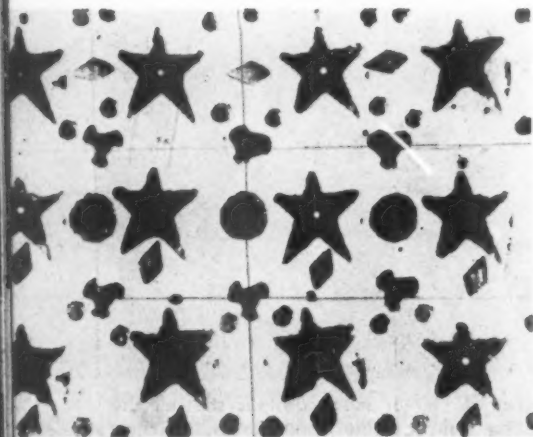
For printing on cloth, textile paint was substituted for tempera. Rows of designs looked attractive across the ends of the tea towels and place mats or around skirt hems and collars and cuffs. The students went on to develop designs for many different purposes, including gift-wrapping.

As fast as a neat design was completed, it was put up on the display board. The teacher commented enthusiastically about the great variety of designs being created. "See how differently each person works," he said, "some with exactness and precision, others with considerable freedom. All are good."



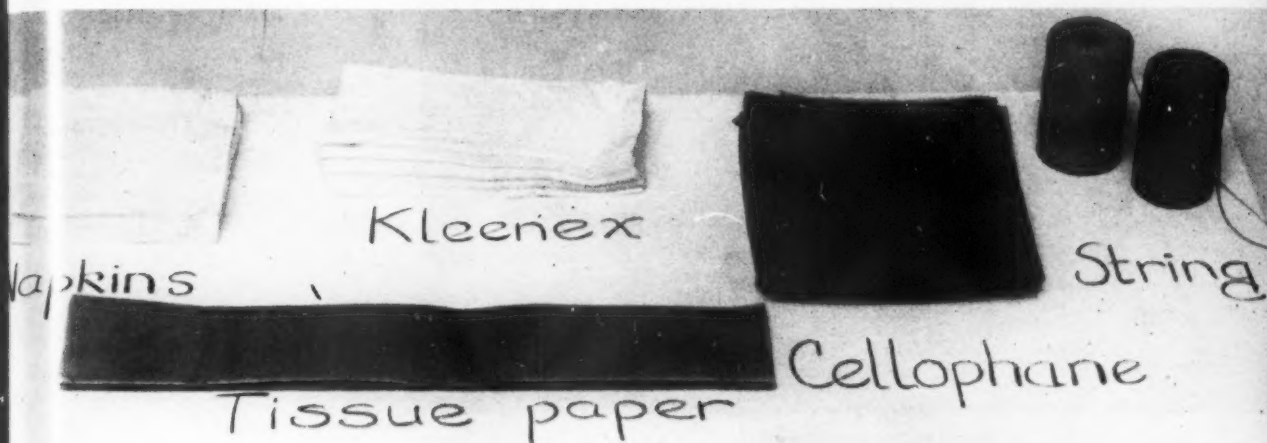
Dear Mom and Dad  
Today we went  
hiking in the  
woods and we  
saw many new,  
different things

Summer camp crafts class prints stationery on theme of outdoor fun, uses cardboard, thimbles, gadgets.





# LAMINATIONS LINK ART AND SCIENCE



Trying to find way to display botanical specimens, sixth-graders decide on lamination, a process that obviously glues art to science for any grade level.

By **NORMAN E. SLACK**

Director of Art  
Springfield Schools  
Battle Creek, Michigan

One way of making art more meaningful to students of all ages to link it to the other subject matter. Especially now—in the age of “the science push”—the arts must strive to hold their own.

Our lamination experiments grew out of a science project. A sixth grade class was seeking a means of displaying weeds, wild flowers and some types of insects and they decided that the lamination process would do it. Our activity was a take-off on the art of combining natural forms between Oriental rice papers. Though natural color doesn't last indefinitely, vein structures and forms are easily seen when light passes through the mounting.

The project has been successful at all grade levels with the best results in the junior and senior high classes. In the lower grades it is best for the teacher to apply the shellac as little fingers and sticky shellac do not mix very well and the clean-up can be quite tedious. We have also found

Students cut two pieces of ordinary wax paper to size they want for finished lamination. They are coating one piece with an even, quite heavy layer of clear shellac.





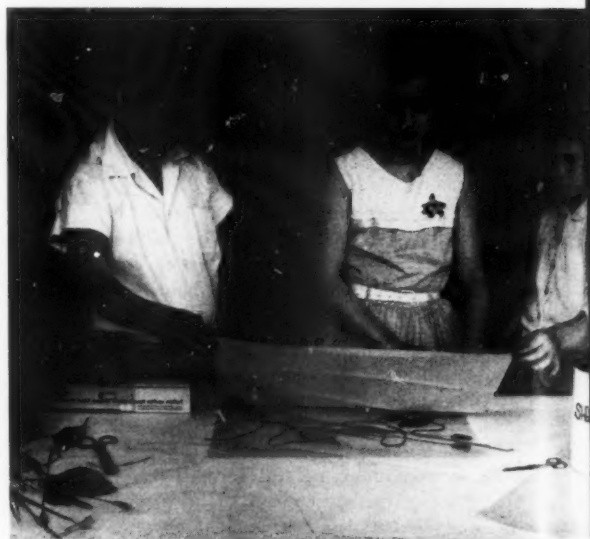
Now they place objects to be laminated face down in shellac, press down firmly and work out air bubbles. String, sequins, glitter dust or powder paint may be added for decorative spots of color. Dabs of shellac go on backs of items.

that an insecticide sprayer filled with shellac eliminates the cleaning of brushes and saves shellac.

Not only science projects have been made this way but many decorative items, too, such as window hangings for the classroom or hall. Lampshades of laminated papers are very striking, as are screens or room dividers.

The old problem at Christmas and Easter of how to make stained glass windows can be solved with laminations and they can be stored and used year after year. The overlapping of two colors of cellophane produces a third color, providing an interesting decorative variation as well as data for high school groups studying translucent areas in color theory.

Lamination is an easy method, an educational project and a fun activity for everyone, with always an effective end product. •



For an all-over color, sheet of tissue paper, cellophane, colored Kleenex is laid over arrangement at this stage.



One color unit is pressed down and air bubbles worked out, coat of clear white shellac is carefully brushed on.



Finally students add the second piece of wax paper and seal it down firmly, again working out any air bubbles.

Finished product speaks for itself. Lamination needs light behind it for best effect. Process suits science display but also may be used for decorative hangings, lampshades, screens or room dividers.







One of America's most original and productive artists was John Marin. Perhaps more than any other American painter, he was honored and recognized by critics at home and abroad.

Before settling down to a career of painting, Marin worked as an architect for four or five years. Then he studied painting at the Pennsylvania Academy and later at the Art Students' League in New York. From 1905 to 1910 he lived and worked in Europe. It was not until he returned to this country, however, that he became aware of the *avant-garde* movements of Paris through exhibitions held at Stieglitz' Gallery in New York. The work of Picasso, Braque and Matisse affected him deeply and gave him a new insight into painting.

Now he began to paint his great pictures—New York's skyscrapers and the coast of Maine. In these works he tried to express his excitement through fresh, shimmering, radiant color. Not satisfied merely to reproduce what he saw visually, his paintings sought to express the reaction of his "inner senses" to the things he saw and felt. Color and line became a new and explosive language for representing the drama he found in nature—rocks, the sun, the sea, mountains and clouds.

For many years, Marin's major medium of expression was water color. He used it in a new way, with a dash and boldness never before achieved. "The Red Sun—Brooklyn Bridge", painted in 1922, is a typical example. Marin once wrote:

"Seems to me the true artist must perforce go from time to time to the elemental big forms—Sky, Sea, Mountain, Plain and those things pertaining thereto—to sort of re-true himself up, to recharge the battery. For these big forms have everything. But to express these, you have to love these, to be a part of these in sympathy . . ."

*The Red Sun—Brooklyn Bridge*  
is reproduced through  
the courtesy of  
The Art Institute of Chicago  
Alfred Stieglitz Collection



Lubbock children watch Peter Hurd painting saga of South Plains pioneers (completed in 1954). He represents early transport in panel (facing page) of freighter Walter Posey and team. Note newly-planted tree.

# WE WATCH A MURAL GROW

By **ELIZABETH S. SASSER**

Associate Professor, Department of Arch. and Allied Arts  
Texas Technological College, Lubbock

Blue jeans and pinafores look like bright bits of mosaic to the painter at work on the scaffolding. For two years these gay patches of color were the signal to Peter Hurd that a group of young admirers, faces eagerly upturned, were pausing in the rotunda of The Museum on the Texas Tech campus to watch a "real" artist painting in fresco the saga of South Plains pioneers.

It is a fortunate museum that can offer children as a part of a lively program of school tours the unforgettable experience of seeing a mural grow from sketches to an accomplished fact. It is even more remarkable when the painter is not only

a famous interpreter of the western scene, but a man gifted with a sympathetic awareness of the vitality such a major commission can give to the development of art in each school and at every grade level.

In talking about the mural, Mr. Hurd phrases his enthusiasm in a way easy for young people to understand. He uses words which delight the imagination and stimulate creative thinking. Eyes twinkling, Peter Hurd hunches his shoulders and looks from his broad palette to the brilliant golds and blues, the violets and purplish reds that interlace the wide expanse of sky he has been painting.

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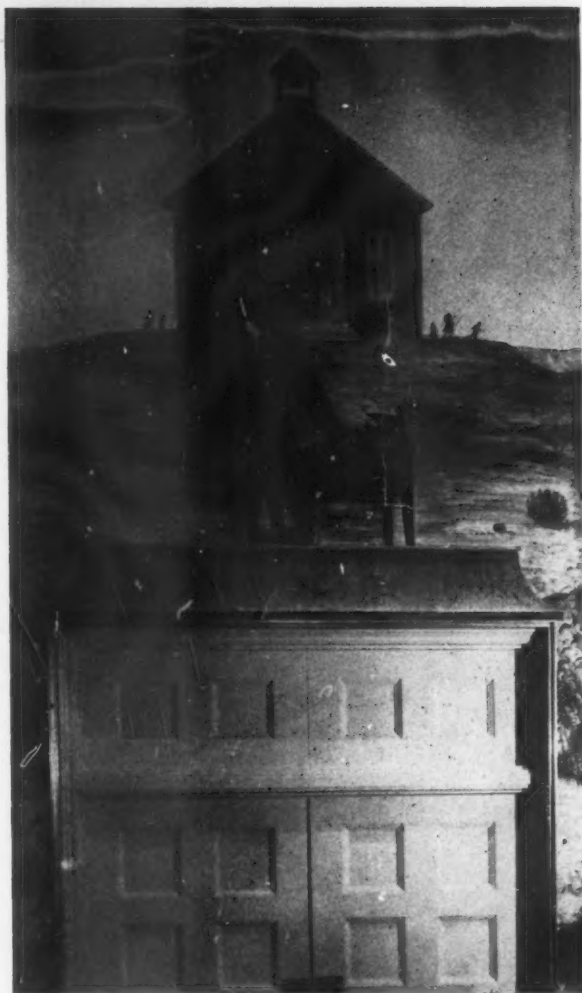
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Against background of school, children flying their kites, teacher Marcy Dupre symbolizes educators' faith in future.

Not all paints come from tubes, awe-struck admirers learn from Peter Hurd, a man gifted with sympathetic awareness of the vitality his mural commission could give to school art.



With a soft drawl he says, "As a child I always thought how wonderful it would be to paint with jewels." Pushing hands deeper into Levi pockets, the painter humorously adds that today the "jewels" are humble treasures chipped from the New Mexican hills behind his ranch.

Peter Hurd explains that he is not content to use only fine commercial paints on the frescoed walls. Armed with pick and crowbar, the painter goes after his own supply of local color. The Sierra Blancas and rugged old El Capitan yield colors "like you can't buy anywhere": limonite, a glowing yellow; hematite, a rich reddish purple, called by the Spanish *almagré*. When the rocks are brought back to the ranch, they are pounded into small pieces and shaken in jars of distilled water to remove impurities. The particles of color are next placed in a ball mill, rotated by a water wheel powered from an irrigation ditch. Finely ground pigment results. Could anything have a more profound effect upon youthful "rock hounds" and "would-be painters" than such an account of discovering colors outside of jars and tubes? It is like listening to a twentieth century Cennino Cennini telling of the magic of preparing paint.

Nor does the resemblance to the Renaissance end here. The children who have watched each step in the preparation for the mural have observed month by month the technique of true fresco, much as it was used by Bennozzo Gozzoli and Michelangelo. First the rotunda walls were carefully prepared. It was necessary to remove the old plaster. The preparation of the mortar to cover the stripped walls was a long and fascinating process. Only high calcium lime is used in making mortar for fresco painting. The slaking, or mixing of water with the lime, must be done slowly, a small amount at a time. After it is slaked, the limed is buried in a wooden pit in the ground for a year. Four coats of mortar must be laid on the wall before the actual painting is begun. The third and fourth coats are applied only in such quantities as can be covered by the painter in a single day's work.

Young people arriving in the morning at the Museum often discovered Peter Hurd mounting the scaffolding, brushes in hand; but the preparation of the plaster surface had begun several hours earlier. Now painting must progress rapidly while the wall is damp. The paint is mixed with distilled water and laid on the wet plaster. It is an exciting conception to realize that as the plaster dries and hardens the paint is locked within the crystalline structure of the lime and becomes a part of the wall itself. It will endure in the dry air for centuries.

"What happens if he (continued on page 40)



# THE ARTS AS HANDMAIDEN

By LESTER DIX

Professor of Education  
Brooklyn College, Brooklyn, N. Y.

Art teachers have often cried out against the use of art activity to serve classroom purposes that take no account of the educational effects of such use. I have several times joined in this kind of objection. A community enterprise sometimes asks the art department to "mass-produce" posters or favors for a luncheon. Or a teacher of social science may ask an art teacher to use her special skills and the facilities of the art room to turn out illustrative materials that might serve the ends of social science although the art teacher has had no part in planning the general experience with the social science teacher or with the children.

I agree that such relegation of the arts to the status of *mere* handmaiden to other enterprises can be and usually is very bad—not only as art education but as general education. I would still condemn such practices. Art experience is too significant to human life and growth to be made just technical assistance to other aspects of living.

But, on the other hand, I would not join with those who paraphrase the poet by saying to the arts, "be beautiful, sweet maid, and let who will be useful." It is obvious that the arts have their own immediate access to life, growth and personality, not dependent in the last analysis on the cumbersome machinery of official educational structures and processes. This is evident to art teachers who watch children grow and flower as personalities as they work at art activities pursued for their own sweet sake. And art experience has its own disciplines, growths and techniques, to be achieved for their own contribution to personality. The progress of naïve artists (such as children and so-called primitives) attests the fact that there is an art education that can be observed in separation from any or all formal teaching and learning and that this special development is quite worth-while in and of itself.

Is the art teacher then justified in waging a continuous fight to protect the time and energies of her children for this "pure" art education freed from "useful", "practical" or "ulterior" motives? Is she justified in demanding that the social science teacher get her art contributions made "on her own time" or entirely separate from the children's precious "art time"?

I think the answer was eloquently stated in a television playlet about a simple Mexican village carpenter who became bitter and refused to work at his trade because his neighbors failed to see the "love" that went into his work in the form of fine craftsmanship and artistic embellishment. Here the art of the theater drove home the fact that any craft expended on a useful object becomes artistry when it

is done with love—love of the thing and the work itself basically, of course, but a love that tends to spill over on the user, and certainly love that envelops the user who not only appreciates but expresses his appreciation. The perfect situation, I suppose, and the one we must certainly desire for children, is that the things they have done to fulfill their own needs may often serve the needs of others in some roughly equal degree. Can anyone doubt that empathy and sympathy bear this intimate relationship and that here is a powerful basis for the warmest of human relationships?

We do not remove the work-a-day problem, however, by stating the ideal—and usually difficult to achieve—solution. I think a principle of guidance for the art teacher is embedded in the statement of the ideal. It can be expressed this way: At least during the child's formative years (in which I would include all of adolescence) his own need comes first. That is to say, in art activity, unless he has come to feel a real need for doing a thing, it should never be imposed upon him as a task. He has a right to know something about the needs of others, which might be served by his effort, but love of the job should take precedence over love of the people for whom it is done. Otherwise the job is a social service but ceases to be art. In art activity, the expressive personality transcends the civic personality. Loyalty to the Lions' Club, the Junior Red Cross and to mother are all worthy influences upon the young but even in making a Christmas gift for Mother loyalty to the expressive quality of the gift had better come first or the peculiar educational values of art activity will be lost. All this, of course, had been said so much better by the fellow who said practically everything:

*"... to thine own self be true, and it must follow, as the night the day, Thou canst not then be false to any man."*

I think the practical application of this principle for teachers, whether of art or of something else, is to be seen pretty clearly in an actual school story. For several years a science teacher had nagged an art teacher to have the children make a model solar system for his use in science classes. The art teacher declined to impose this as a task on art classes. Finally a new young science teacher joined the staff and within a few months his students came into the art room boiling with energy and eagerness to make a solar system. Then the children, the art teacher and the young science teacher became a team for working out desires and plans of a class of young craftsmen. This is an ideal situation for the best education of all concerned. I have always hoped that the older science teacher got the point!



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## JUNIOR ART GALLERY



I decided to make a clown because I thought it would be fun to try to express his face and costume with clay. I looked up some pictures of clowns and found a sad-faced one that seemed to fit the lines of the figure I had started.

I put a big ruffle around his neck and smaller ones on his cuffs and cap. He needed something in his hands so I put a droopy flower in one and an umbrella in the other. I moved one arm toward the back to help carry the eye around the figure.

My clown is about eight inches high. He was built out of a large lump of red clay and hollowed out when partly dry so he would be safer to fire and not too heavy.

Before the first firing I painted his mouth and ruffles with white underglaze colors. The flower was painted pink, the umbrella green, the hair black and eyes blue. After the bisque firing, I brushed a green matt glaze on his cap and coat, leaving the flesh natural clay color. Then I covered all the underglaze colors with a transparent glaze.

You can imagine how surprised and relieved I was when the glaze firing was over and all the colors I had painted turned out just right.

*Elizabeth Duncan*

Age 17, Grade 12  
Bloomington High School  
Bloomington, Illinois



# SPACE AGE BARES OUR NEED...



Annual exhibition of outstanding work by members of Art Directors Club of Milwaukee coincides with "career day".

... our need for artists — as well as engineers and scientists. Art directors of Milwaukee find way to help students discover visual communications careers.

**By A. G. PELIKAN**

Director of Art Education  
Milwaukee Public Schools

Since Sputnik's advent, there has been feverish activity in our public schools to discover, encourage and guide our gifted students. Unfortunately, most of this very worthwhile activity has been limited to students who show special aptitude in mathematics and science, in some instances at the sacrifice of the cultural subjects, particularly art and music. Yet the high-IQ student often is gifted in these.

Our leading scientists recognize the need for a balanced rather than an over-specialized education and also know that the opportunity for creative expression has immense significance in fields other than art. In addition to engineers and scientists we need well-qualified and well-adjusted architects, industrial designers, illustrators, painters, sculptors and graphic artists.

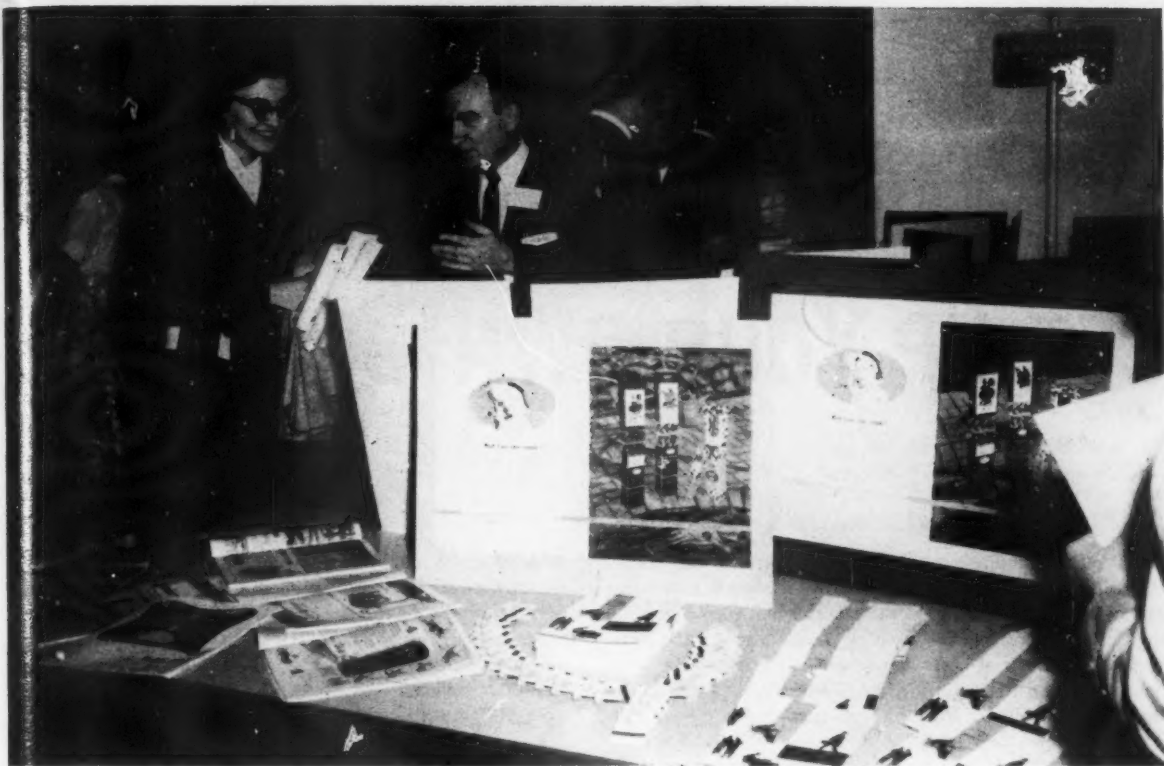
Packaging section treats artist's place in field, presents graphically steps from visual idea to finished container.



Students learn at this table the commercial importance of photographer and his art to advertising and printing.







Layout and design presentation stresses layout artist's position in all phases of commercial art, ties in with students' familiarity with magazines and advertising.

In Milwaukee the public schools for years have had excellent counsel from business leaders in many fields. On established "career days" we invite leaders in the professions, industry and commerce to visit our high schools to advise students regarding their futures.

To present the art field most graphically, the Milwaukee Art Directors Club organizes a career day to coincide with the annual exhibition of outstanding work by their members at the Milwaukee Art Center. Many of our leading illustrators and art directors are products of our high schools, men who have completed their professional training at our own Layton School of Art or other professional art schools. Various phases of the graphic arts are assigned to different club members, all of whom are connected with leading advertising agencies, printing establishments, etc.

They break down the art field into the following categories: display, illustration, layout and design, lettering and type, packaging, photography, printing, production, professional training and education, slides, films, movies and TV. In each category exhibitions and demonstrations illustrate various careers in visual communication.

The Milwaukee Art Directors Club does even more for our students. The Club has been instrumental in securing full-time and part-time art scholarships. Some high school graduates start as apprentices and secure worthwhile positions on the basis of their training at our Boys' Technical High School or four years of art in our comprehensive high schools.

Through the excellent cooperation of the Milwaukee Art Directors Club this "career day" shows students that art offers them a place in a professional field that has a demanding code of ethics. They learn that a successful career in the art field—as in every other—depends on continued study and hard work. But they also learn that tremendous opportunity exists for those who pursue an art career. •

Layout presentation shows students that creative layout man may assume administrative capacity as art director.



On-the-Job Training—

# SET UP YOUR OWN BUSINESS!

By **WILLIAM LITTLE**

Chairman, Art Department  
Maryvale School System  
Cheektowaga, N. Y.

Many schools recently are adopting programs that incorporate the dual training of students through classroom participation and actual work experience. Our Maryvale High School conducts two such programs through the Business and Industrial Arts departments. There have been occasions when the faculty co-ordinators of these programs have found positions for which art majors were required. We easily filled their need.

However, on-the-job-training positions in the art field are relatively few. So we attempted an experiment to give our advertising art students a simulated work experience right in our daily program at school. In a way we went into business for ourselves or, to put it more accurately, each student went into business for himself.

At the beginning each student was loaned one dollar, interest free, to be used as capital. He was sent out to procure commissions for any type of art work. For each job he would receive payment from his customers. This project was not unlike the parable of the ten talents. Students were out to discover how well they could invest their talent and initiative.

Most of the actual work was done on class time, but occasionally some preferred or had to work at home. They were allowed to use our school equipment such as brushes, T-squares, drawing boards, etc., but the students were required to purchase most of the materials necessary to execute their commissions.

At the end of the predetermined time period of one month each student returned his dollar capital loan plus all additional moneys that were profit. Also an accurate financial report was required, listing customers' names, job descriptions, fees received, expenses incurred and profits realized. All these profits were then turned over to Maryvale's March of Dimes drive as a contribution from the advertising art class.

To add incentive, prizes were awarded to the three top student-artist-businessmen, for we believed some tangible reward was due for a very sincere effort. Of course, a graded evaluation by the instructor constituted the always present recognition and payment. This prize of a grade was a difficult element to determine due to the many variables involved.



Two students at work on large poster ordered by school club use school equipment, pay for supplies from "capital". Whole school gains from attractive visual aids and posters that resulted from project.



Leads give class some help but demand initiative, drive. Some jobs commissioned are arrangement of adult class work (upper left), setting up bulletin board (below).



The evaluation of each student at the project's end was not based entirely on how much profit he made nor how many jobs he had because success was influenced not only by ability and initiative but also by coincidence, connections and luck. The greatest aid to the instructor in his evaluation was knowing his students, their ability, their initiative previously exhibited, personalities, interests and responsibilities outside our classroom. However, these influences and inherent factors will follow the students beyond this project, class, school and into life. Success in the art field beyond schooling depends on many things other than craftsmanship and ability. Our students learned through experience something about their strengths and weaknesses.

Our on-the-job training project did not limit our students to "commercial" art commissions such as posters, lettering and display work. Many of their assignments were in fine art—pencil renderings and water color paintings based on literature for an English class, a wall mural for a Spanish class and an oil painting for a neighbor.

Success of the total project in the eyes of the staff did not mean success for every student in the class. No one lost money on the original dollar but some margins of profit were very low. Luck and connections did assist some of the higher-ranking salesmen-artists, but it was lack of initiative and drive that resulted in the poorer efforts. Assistance in getting commissions came through job leads given by faculty members and school organizations. They came in to the art instructor who then posted the leads on our "Lead Notices" board. Nothing was said about these local leads; each student checked this source and it was up to him to follow them up and clinch a job, many times in competition with a classmate.

We had no set prices for work, each student could quote his estimates with each customer or possibly dicker for a mutually acceptable fee. Many of our faculty members purposely created a "dickering" situation—and their interest reflected the school's wide acceptance of our project. It was suggested that fees should be based on size of job, time required, cost of materials and how much the student thought his art work or craftsmanship was worth.

Our advertising art class project proved beneficial to the whole school since it provided publicity and posters and many useful and attractive visual aids for teachers. An art department organization called Art Associates is now growing from the impetus created by our on-the-job training project. A group of students from the class is still available to do extra-curricular art jobs for the school. They are still charging the small fees which go into a treasury. Potential use of this money includes the purchase of additional art equipment, art gifts to the school, subsidizing field trips and maybe a little party occasionally to reward our members for their service to the school. •

# ON GIFTED CHILDREN'S REACTIONSTO

## A REPORT

This is a report on one phase of a pilot research project in which 32 gifted children were studied by the faculty of Albion College. These children were selected by a battery of tests which were administered to 2,000 students enrolled in schools near the Youth Unlimited Research Center located not far from Albion. The children ranged in ages from ten to 12 years and were in the fourth, fifth and sixth grades in school. The children were put in a setting as nearly typical as possible, but they were exposed to educational stimuli considerably more advanced than is generally used for their grade levels. This report deals with the reactions of the children to the arts and crafts stimuli.

Arts and crafts were introduced into the program of the project for two reasons: first, to learn to what extent if any gifted children can use creative arts as a means of release from nervous tension; and second, to ascertain whether or not any of them possessed marked interest or promising aptitude in arts and crafts.

Arts and crafts were not brought into the program of stimuli until the third day of the two weeks of intensive study of the children. After two days of work with science, mathematics and languages, some aspects of which were new to the children and other aspects at levels higher than they had been accustomed to, the persons in charge of the project concluded that the children needed a balance between rigorous concentration on complicated concepts and more creative work with their hands. Following this decision they divided the group into halves during the second and fifth hours of a rather long school day. Each section of the group alternated half an hour of arts and crafts with half an hour of outdoor play. In all, 12 half-hour arts and crafts were held. As in all other phases of the project, one faculty member served as teacher and a plurality of faculty members carried on intensive observation of every aspect of the children's behavior.

In this, as in all other phases of their work, the children required very little time for motivation or for providing a mental set for their activities. The observers reported that the children showed interest in their endeavors and were serious about their pro-

ducts. While the activities absorbed the attention of the children, they nevertheless appeared to enjoy them very much and to carry on in an attitude of purposeful play, rather than work. Some, who had had very little previous experience of this kind, needed some encouragement at first, but after a short time they seemed to forget their inhibitions and went about their activities without aid from anyone. A brief period of instruction at the beginning seemed to be all they needed. The children were told (1) that instructions would be given only once and (2) that they must use their own creative imagination and abilities, rather than copying from any other source. The following undertakings were begun and most of them completed by all the children:

(1) Potato printing: The potato was carved into a printing block that was dipped into paint and applied to paper, producing the design the child had envisioned.

(2) Paper plate puppets: The plates were decorated with faces as simple or as complicated as the individual wished to create.

(3) String pictures: Here string was allowed to fall freely on paper where it was pasted. The child then saw what he could in the design.

(4) Textile designs: Each child was allowed to work freely and to make whatever he could from the materials available. Fabrics of different colors and designs were provided. These the child cut and arranged on paper to create what to him was an interesting effect.

(5) Paper collage: The student pasted bits of colored paper on other colored paper to create an interesting design. The purpose of this was to develop imagination, skill in design arrangement and manual dexterity.

(6) Crayon resist on posterboard: This is an experiment in choice of color effect. The child was encouraged to splash color freely and then to wash off parts of it until a marble effect was produced.

One phase of the art experiences provided for the children was a continually changing art exhibit which was called to their attention and explained. The exhibit objects consisted largely of flower and pottery arranged in such a way as to symbolize art periods:

The Egyptian—2800 to 28 B. C.

By **THOMAS M. CARTER**

Head, Department of Education  
and Psychology  
Albion College  
Albion, Michigan

and **PATRICIA GEYER**



# ARTS AND CRAFTS STIMULI

The Classical World and Imperial Rome—28 B. C. to 325 A. D.

Inspiration from Japanese Tradition—586 A. D. to the present.

European Baroque—1600 to 1700.

Romantic Era (Victorian)—1830 to 1890.

Colonial American

Modern American

The experimenters recognized that the concepts contained in these exhibits were rather advanced for children of these ages. However, the colors in the flowers and the shapes of the pottery were such as to attract the spontaneous attention of persons of this level of maturity. To guide their interest and attention further than would the stimuli that first met the eye, illustrated books presenting similar art objects were left open and conveniently near each art object. After a day or two of undirected attention to the art objects and books the children began to ask questions. The art teacher then pointed out the detailed features of each art object and explained to them the symbolism represented. The purpose was to help the child extend his concepts of art beyond the past level of experience and to sense in various ways—even when he could not clearly and completely comprehend—the significance of the world of art. Attention to the art objects grew as the days passed.

In order to learn how the performance of the children and the impressions of the observers might correlate with some type of objective measure, the Meier Art Judgment test was administered to the group and each child's rating in terms of the national norms was obtained. The only available national norms were derived from children in grades seven, eight and nine who had indicated definite interest in art. As previously indicated, our experimental group came from grades four, five and six and were not selected in terms of any manifested special interest in art. In spite of these disparities the mean percentile ranking of our group was very near the national mean, 47.7. The range of percentile rankings with respect to the national norms was from eight to 90.

Our findings do not support L. M. Terman's conclusions as a result of his 1921-22 study of gifted children. He says that girls are relatively superior to boys in art. In our study the average percentile ranking of the 13 boys on the Meier Art Judgment test was 53.8 while the average percentile ranking for the 19 girls was 42.4. As is often found to be true in test results, the highest and lowest scores were made by boys. Not only was the highest score made by a boy, but the highest six scores made by boys produced a higher average percentile ranking than did the highest six scores for girls. The observers concluded that from the standpoint of persistency of effort and quality of the product realized, the six highest-ranking boys on the art judgment test were consistently better in their art productions than were the six highest girls. The girl who did the best original work

was 30 points below the best test score made by a girl. On the other hand, a pair of twin girls rated high on the Art Judgment test and did comparably high quality art work. Moreover, the twin who rated higher than her sister on the Art Judgment test also rated higher in art performance.

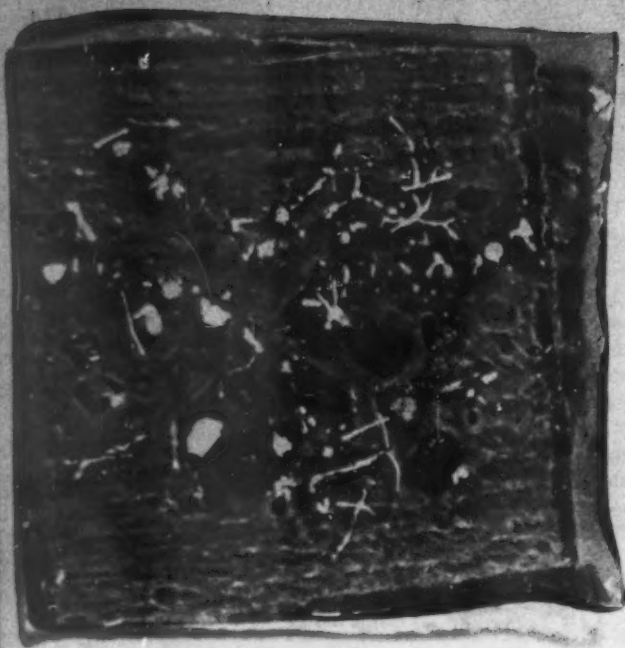
Because this is a report of only a pilot research project and because the number of subjects was small and the time of the experiment relatively short, we do not feel justified in drawing definite conclusions but rather content ourselves with reporting observations and suggestions. Since it is not certain that further work to which the pilot project pointed will be carried on in the near future, we have been urged to make a report at this time. A large proportion of the faculty of Albion College participated in one way or another in the project and were deeply impressed by what they learned from the behavior of these 32 gifted children.

(1) There was complete agreement among observers that the use of arts and crafts for the purpose of relaxation from high nervous tension was effective in most instances. For only three persons was it necessary to rely almost entirely on outdoor play for relaxation and recreation. These observations would suggest that schools should have a well-formulated program of arts and crafts if for no other reason than to provide recreation for children in inclement weather and when accommodations for outdoor games and sports are limited.

(2) We believe that there are a number of individuals in this group who have marked possibilities in creative arts that warrant further study and perhaps suggestions to the children that they give a good bit of time and effort to this type of activity. There are without question some individuals in the group capable of outstanding accomplishments in art if their capacities are developed. It does not seem wise at this time to designate certain ones for special training in art and neglect the others. Interest and capacity are both very important for art accomplishment. We suggest that all children be encouraged for a time to work in the area of art. It will stimulate creative thinking for all, and as time goes on it will become clear who should be given special encouragement and training.

(3) We need more and better ways of finding children's aesthetic aptitudes at an early age. Better ways are needed to guide high degrees of talent into creative expression. This applies more particularly to boys than to girls. Most of the great artists of the world have been men and this is still true, notwithstanding the fact that some cultures, including our own, encourage girls and women to think and express themselves in art more than they encourage boys and men.

(4) There appears to be a positive but not very high correlation between ratings of this group on the Meier Art Judgment test and performance in arts and crafts. Undoubtedly both general habits of work and aptitude are responsible for the quality of work done. How general habits of work and special talent are related (continued on page 42)



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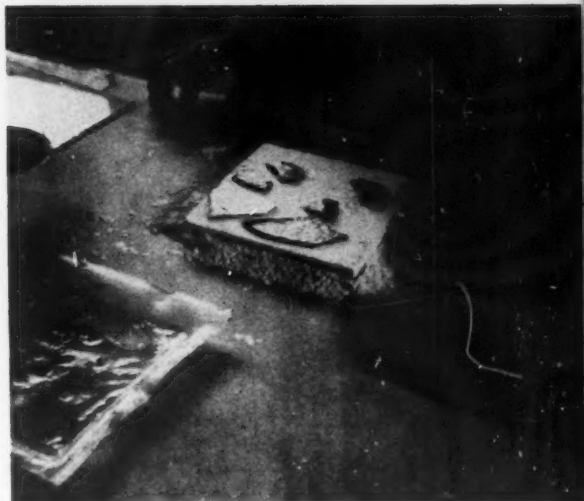
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# GLASS UNDER FIRE



Insulating brick or tile, heavily coated with dry clay to keep glass from sticking, serves as mold. Clear glass sheet may go over design arranged on tile (right). To make laminated dish, glass goes directly on dry clay, design of colored pieces is arranged and topped with another glass sheet, fired (above).



**Some remarkable things happen to ordinary-looking colored and clear glass when it's artfully arranged and exposed to high temperatures!**

**By EDITH BROCKWAY**

During the past year one of the Decatur, Illinois junior high school art classes, under the direction of Mrs. Juanita Rogers, experimented with glass under fire. The students gathered old lenses, broken colored or stained glass, pebble glass, clear cut double-plated glass, colored prune, whiskey and beer bottles, Coke bottles, and any other kind they could find in trash, city dump or the kitchen.

Lenses, with a designed topping of colored beads, broken marbles, glass threads and ceramic enameling, when fired and backed with a screw-on clasp, made unique earrings. Brown and green bottles, when set into a scooped-out insulating brick and fired, melted into oblong shaped dishes. Square and rectangular double plate glass pieces, centered over an insulating brick or bisque mold and fired, became flat or slumped dishes. Designs were superimposed on these plates with glass threads, small beads and enameling glaze, which melted into the mother glass with striking effect. If the glass extended beyond the edge of the mold, the heat inclined it downward, making a rim for the dish. Laminating two plates of glass together, with a design of colored glass between the layers created decorative pieces. Wall hangings were made with various shapes of flat glass,



either colored or clear, on which had been arranged an assortment of colored beads, broken glass and glass threads. Stained glass has a tendency toward a dull surface after it is fired. By laminating clear glass over it at a temperature of 1200 degrees the colors of the stained glass will come through in a glossy tone. Clear glass will boil at 1400 to 1500 degrees and will then be opaque.

Glass to be fired must be free from grease. After the materials have been arranged, the kiln is prepared. The floor or shelf of the kiln is lined with dry clay to make a soft level bed for the glass if it is to be laid flat. If a mold such as an insulating brick is to be used, it too must be covered with dry clay before the glass is laid on it. (Otherwise, the melted glass would stick to it.) If a slump shape is to be achieved, the brick must be scooped out with a spoon or rounded scraping tool to the desired hole shape.

Students arrange designs from broken lenses and marbles, glass beads, glass threads (which can be obtained from a glass company) crushed colored glass and glazes. After pieces are fired, kiln must cool for 24 hours before door is opened. Great expectancy attends long-awaited moment.



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All kinds of bottles melt into interesting shapes for ash trays or decorative dishes. Also shown are objects made from single sheets of clear glass over kiln tile which makes their flat rim. For right-angle rim, glass is fired over brick. Earring Tree, right, displays glass jewelry.

Some students like to make their own molds out of clay. These must be designed, dried thoroughly in a damp box from the center out, if quite thick, and then fired. Coated with kiln wash to make it resistant to the glass, the mold is covered with dry clay before the glass is laid over it. This constitutes a bisque mold.

After all the glass compositions are secured in the kiln, the door is shut and the heat turned to 500 degrees for two hours. Then the temperature is turned up to the desired level. The type of glass dictates what that level shall be. Most glass melts at 1250 to 1350 degrees. Reds and warm colors, depending on the thickness of the piece, melt at 1250 to 1350, blues and green from 1250 to 1350.

If cracks appear in the finished work, it can be fired again at the same temperature with only a minimum of change in the shape of the piece. After the desired heat level is reached the kiln should be turned off immediately. The door should not be opened until the unit has thoroughly cooled, at least 24 hours. Cold air striking the glass would shatter it so the wait, while difficult, must be observed. Then in an atmosphere of suspense and delight, the door is opened—and the kiln gives forth more amazing results of children's creativity. •



# AMERICA TOMORROW



Mrs. Hopwood's participation in Martin Company's Space Age Workshop enables her to make clear to her students the workings of first U.S. satellite, the Explorer.

By **AUGUSTA SCHREIBER**

"America Tomorrow" appealed to Carol Hopwood's fifth-graders as a theme for designing in three dimensions, with the result that for a time an unusual and interesting display occupied the hall case in East Elementary School in Littleton, Colorado.

Both grownups and children often stopped in front of the case to study the ultra-modern solar-heated buildings, some of them round with overhanging roofs and others bat-winged, all designed for indoor-outdoor living and all showing a kinship with what is new in modern architecture. Helicopters rested on rooftop ports as well as on a large heliport of typical space age design, emphasizing launching equipment for space travel, both local and distant.

Between the two areas stood a health center built largely of glass, opaque toward the street but translucent for patients looking out across spacious lawns toward a



Although display was intended for case in entrance hall of East School children set it up before and afterwards on table in front of classroom. Right, scale models made from kits harmonize with original constructions.



graceful futuristic hotel. Gently rising arcs, each holding a platform representing some portion of the hotel, were reminiscent of Oriental flower arrangements, and a tribute to Frank Lloyd Wright.

Ideas for this display were a whole year in growing. First, a science bulletin board burst into full excitement with Sputnik in the fall of 1957. The fast-growing community of Littleton takes a keen interest in home architecture, while the Martin Company with its launching pads and missile erectors constantly reminds the community of the space age. Though the company is closed to the public, its out-

lines against a mountain background enchant the children. Then, too, their teacher was one of many in Littleton who took part in the Space Age Workshop sponsored by the Martin Company which grounded her in space-age concepts and vocabulary. Her pupils knew she was going there to develop her understandings of the space age—and they pumped her unrelentingly. The children's project was thus an outgrowth of keen observation of their immediate surroundings, guided by a teacher who was willing to ride the crest of their interest.

The first stage of their work *(continued on page 41)*

Last touch to finish hotel of the future is placement of roof vent.

Finally, when display is completely arranged on table in front of class, several boys undertake to provide background of clouds, space vehicles.



# PROFESSIONALLY SPEAKING...

■ **Charles M. Robertson, Jr.**, of Edgewater, New Jersey, was elected president of the National Art Education Association, a department of the National Education Association, at the closing session on Saturday, March 14, of the Fifth Biennial Conference of the National Art Education Association held at the Hotel Commodore in New York. Robertson is a Professor of Art Teacher Education at Pratt Institute's Art School in Brooklyn. He has just completed a two-year term as vice-president of the NAEA. He is a past president of the Eastern Arts Association, a life member of the National Education Association and a member of the Board of the Student Christian Movement of Brooklyn.



■ Every year more and more student groups converge on Washington, D.C., to observe the federal government at work and every year Washington's Greater National Capital Committee looks for more ways to offer the students educational experiences.

A new program recently added by the Committee is a current events forum conducted by the Department of State on the third Wednesday of each month. In an informal atmosphere a global briefing officer discusses with the students current international events and U.S. foreign policy and its background. The forums last about an hour and a half and attendance is by appointment.

The current events forum program supplements the Executive Department program already available to student groups. Through the latter, students visit ten cabinet-rank departments, the U.S. Information Agency, and the Civil Service Commission. They tour the buildings and hear brief lectures on the functions of each agency. For this program the Department of State arranges talks by specialists on particular geographic or political areas, selected in advance by the student group when it makes an appointment for a tour.

To attend a current events forum, take an executive department tour, or obtain information on the nation's capital, students and classes should write to the School

## ALEX L. PICKENS

Instructor in Art and Art Education  
University of Michigan, Ann Arbor

Service Department, Greater National Capital Committee, 1616 K Street N.W., Washington 6, D.C.

■ The U.S. Office of Education has under consideration a four-year project for the first assessment of the nation's basic resource—its human talents. Because of the project's importance to manpower and defense as well as to educational planning, four federal agencies have cooperated in the planning. The project will include an elaborate program of tests and collection of biographical information on half a million high school students.

The study is expected to provide a representative picture of the entire high school population including the student's aptitudes and abilities, and what the schools are doing to develop them. Further, it is intended to show the students' plans for higher education and careers, describe the courses they are taking and outline the schools' practices and policies.

Follow-up checks planned for one, five, ten and 20 years later would determine the reliability of the survey as a standard for comparing manpower and educational trends. They would also demonstrate the influence and effectiveness of educational policies such as guidance, testing and instructional programs, and show the effect of home, community, and educational influences on each other.

This sort of study has been urged many times in the last 10 years by educators and manpower experts. It has been made feasible now, Office of Education officials said, by advances in the development of electronic computers for scoring and analyzing enormous amounts of tangled information.

The enterprise represents the planning of the Office of Education, The National Institute of Mental Health, the Office of Naval Research, the National Science Foundation and four working panels composed of experts in testing, manpower and sociology, guidance and counseling, and educational research.

■ A major research program to explore the use of the typewriter as an aid to basic learning among fourth and fifth grade children is being carried out by Teachers College, Columbia University. The research is under the direction of **Lawrence W. Erickson**, Professor of Education. The purpose of the study is to determine the influence of the typewriter on the educational development of elementary school children in English essentials such as vocabulary, spelling, speed of composition, creativity and handwriting.

Plans announced by Teachers College provide mainly for regular school classes to be equipped with portable



typewriters—one for each pupil. Pupil performance will be compared with control classes in which typewriters are not used. The pilot tests are being conducted at the Barnard Elementary School in New Rochelle, N. Y., and will continue until school is out in June. Pupils have a half-hour period of typing each day for five weeks while the effects on their studies are observed. The entire program is being sponsored by the Royal McBee Corporation.

■ In an experiment in the Petersburg, Illinois, high school, English teacher **Ruth W. Peterson** found that even the least inspired student reacted with unexpected creativity when given colored paper instead of white to write on. Her students "reached hard" for words to capture illusive impressions that they were hardly fluent enough to express.

■ What is believed to be Asia's first radio course in English for school children is now in session in 60 selected schools in Thailand, according to a report issued by UNESCO. The experiment started in May, 1958 and continued until March, 1959. School radio receivers specially built to survive tropical conditions were donated to Thailand by the Australian government.

The same English lesson is broadcast four times a week to 60 schools in the Bangkok area. The lesson is repeated because Thai schools operate on a double shift. Learning English presents special difficulties for the Thais since their own language is pleasantly free of such complications as plural forms and tenses. For example, "I have three brothers" in Thai becomes "I have brother three person." "I went before he came yesterday" turns into "Yesterday I go before he come."

## Shop Talk

(continued from page 4)

The pretty corrugated paper called **DISPLAY-TEX** which is finding wide use among western art teachers was brought to the attention of the National Art Education Association this year at Pacific Grove, Calif. Available in 16 solid colors, **DISPLAY-TEX**'s reverse side is printed with guide lines to make cutting and scoring easy for students and reducing waste to a minimum. Borders, trims, mats and decorations as well as quite ambitious constructions are easy to make with simple tools from this sturdy, durable material. For samples, colors and instructions on the use of **DISPLAY-TEX** write No. 297 on your Inquiry Card.

**Maid-O'-Metal** "Memos" are bulletins issued by a metalcraft supply firm to keep teachers in touch with new ideas, new designs and instructions for unique effects. First distributed on an experimental basis these "Memos" generated so much enthusiasm that the company began to issue them regularly. **Maid-O'-Metal** aluminum, brass and copper circles, rectangles, foils and supplies are carefully prepared and selected for etching, tooling, engraving and enameling. Now including many new items and metals in colorful hues, the **Maid-O'-Metal** line is designed particularly to fulfill the requirements of teachers and schools. A comprehensive set of metalcraft literature, including some of the idea-packed

memos, a "how-to" booklet brimful of low-cost projects suited for class work and a complete catalog will be sent to you if you write No. 298 on your Inquiry Card.

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swivel seat with fore and aft adjustment. The single-unit construction makes any seating arrangement practical and possible, saving considerable classroom floor space. Built to take all the punishment that an active child can hand out, the **Study-Center** is the latest product to emerge from American Seating Company's progressive research and development program which seeks always to promote good

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learning habits while providing substantial savings for the school system. For more information on the **Study-Center**, write No. 299 on your Inquiry Card.

Ten new teaching sets for use with a flannel board have been brought out by a manufacturer of visual aids. All of these as well as many other items are listed and described in a new full-color catalog. For your free copy write No. 301 on your Inquiry Card.

A **Hotpack** ceramic kiln developed especially for classroom use boasts a number of new features, among them specially designed shelves that slide into the side walls, eliminating the need for posts or other space-consuming devices for positioning ware. Thick ceramic construction and the special shape of the shelves allow heat to circulate freely within the chamber, even when fully loaded. Perhaps most unique is the tongue-and-groove design in the firebrick insulation to allow for expansion and contraction without heat loss. Finally an exclusive double wall construction reduces "hot spots" for greater operational efficiency and safety. Equipped with a sensitive pyrometer, pilot light and three-position heat control, the kiln uses completely U.L.-approved electrical devices. The kiln is finished in chip-proof, heat-resistant enamel. Its double recessed door maintains an effective heat seal and a special latch allows the door to be locked during the firing period. For information and specifications on this kiln as well as other **Hotpack** products, write No. 302 on your Inquiry Card.

# BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

**SILK SCREEN TECHNIQUES** by J. I. Bergeleisen and Max Arthur Cohn, Dover Publications, Inc., 920 Broadway, New York 10, N.Y. \$1.45, 1959.

The new edition of *Silk Screen Techniques* is one of the best books yet produced on the technique. Not only does it include the principal variations of the medium, but it presents each process in a direct, easily understood manner. Serigraphs and screen work by a number of contemporary artists are used to illustrate processes. A list of supply sources is given. The authors list some of the common problems that confront us in silk screening and offer some possible solutions.

• • •

**MEANING IN CRAFTS** by Edward L. Mattil, Prentice-Hall, Incorporated, Englewood Cliffs, N. J., \$3.95, 1959.

There seem to be several schools of thought about crafts in the art program. Some art educators say that crafts often become busy work; it is this group that believes crafts tend to stress techniques and products. On the other hand, others feel that craft activities are vital to an art program because they provide an opportunity for experimenting in three-dimensional form, for understanding craft media in relation to forms the pupils knows and uses in life situations. Dr. Edward Mattil in *Meaning in Crafts* questions whether the place of crafts in the curriculum is an "either-or" proposition. He points out that in crafts the child is able to organize "his thoughts, ideas, feelings, actions, techniques into a product". This is assuming of course that with effective teaching, the child will have something to express in crafts. Dr. Mattil makes a significant point about procedures and techniques. Procedures, he believes, can be explained in the introduction of a craft to children. But technique, per se, cannot be taught; it is a highly individualized use of the materials, the child's personal language.

Crafts should provide opportunities for problem solving, Dr. Mattil suggests. Crafts teaching is not a passive role; it is more demanding of the teacher. This means that the teacher cannot hand out patterns or specific directions to be followed without guidance. An effective crafts teacher allows the child to work independently, with clarity of purpose, until he reaches his own stopping point, then stimulates the child to think out the next steps of his problem and solve it creatively. It is assumed that in so doing he will strive to raise his own level of achievement.

## IVAN E. JOHNSON

Head, Department of Arts Education  
Florida State University  
Tallahassee, Florida

The uniqueness of *Meaning in Crafts* is its approach to the teaching of crafts presented in the opening chapter. The remaining chapters, which are not unique in content, detail a wide range of craft activities for the elementary school. Included are several art activities that cannot be interpreted as craft activities, i.e., drawing and painting and mural-making. The author clearly presents procedures for each craft so that his readers are not burdened with complex step-by-step methods. While the photography used in the text is quite good, the crafts illustrated are often not too imaginative in themselves. It would have been valuable if more illustrative material such as films, slides and books could have been suggested for teaching many of the crafts.

Dr. Mattil has achieved something in his *Meaning in Crafts* that few others have in books of this kind. He has synthesized all aspects of the craft experience—i.e., the value basis, procedures and evaluative process—in his discussion of each craft.

• • •

**THE HAND DECORATION OF FABRICS** by Francis J. Kafka, McKnight and McKnight Publishing Company, Bloomington, Ill., \$5.00, 1959.

Francis Kafka's *Hand Decoration of Fabrics* will probably be a handy addition to library bookshelves. It is the first book in some time to deal entirely with hand decoration of fabrics. Its value lies in the comprehensiveness and detailed descriptions of the processes that may be used. A few of the hand-decorated fabrics illustrated have design quality. Consistently good examples of decorated fabrics would have been an asset. Among the processes described are batik, block printing, silk-screen, stencil, relief printing and scrap printing. Source material is suggested for each process. *Hand Decoration of Fabrics* contains information which would be useful to the teaching of art at all levels.

• • •

**ALL IN PLAY** by Rowena M. Shoemaker, Play Schools Association, Inc., 41 West 57th St., New York 19, N. Y., \$1.00, 1959.

One of the most delightful little books on creative play for children is *All in Play*, by Rowena M. Shoemaker. It was written as a guide for teachers, group leaders and parents of small children. Its point of view is fresh and valid. Early in the book, the author builds a frame of reference for the value of play as learning for the young child. Such play (and learning!) activities as music and creative experiences with materials are discussed for the part they play in developing self-

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awareness, social values and independent thinking. Developmental aspects of child growth in play are stressed. *All in Play* would be particularly useful material for the student of early childhood education.

• • •

**REMBRANDT, PAINTER OF MAN,**  
Coronet Films, Inc., Coronet Building, Chicago 1, Illinois, 18½ minutes running time, 16 mm sound, color.

Produced in commemoration of the 350th anniversary of the birth of Rembrandt, a film has been designed to provide art students and teachers alike with a new and fresh insight into the talents and achievements of the great Dutch artist. Over 60 paintings from 29 museums (including several behind the Iron Curtain) were filmed. One feels, on viewing this film, as if he were viewing a comprehensive showing of Rembrandt's works at the Rijksmuseum. Shots of details as well as angle shots to catch the overall effect of light and shadow help the spectator to see things in this master's work that he may not have observed before.

*Rembrandt, Painter of Man*, is not as dramatically filmed as the recent film on Leonardo da Vinci, but it achieves its purpose: to help viewers grow in understanding of Rembrandt and his painting.

• • •

**ITALIAN CHILDREN'S PAINTINGS,**  
50 slides edited by Marjorie Campbell and Konrad Prothmann. Available through Konrad Prothmann, 7 Soper Avenue, Baldwin, L. I., N. Y., 1958, (50 slides in color, \$52.50).

For several years we have been impressed by the handsome children's paintings being created in Italy. *Life* magazine's feature story (December 8, 1958) told about Federico Moroni and his work with children in the School of Severino, Bornaccino, Italy. Konrad Prothmann visited Moroni and made a set of slides of the children's art work. These are now available for sale. Marjorie Campbell, an American art educator who has visited the school, has edited a manual to accompany the slides. The color is excellent and the set is well worth the cost. Not only will the creative art interest children in this country, but the slides give us an understanding of the interests of children of another country.

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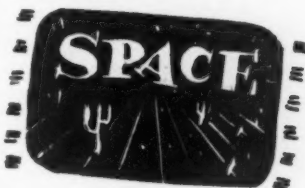
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## Mural

(continued from page 20)

makes a mistake?" curious youngsters whisper. It is interesting to learn that one cannot erase. The faulty area must be cut from the wall and new layers of plaster applied at the time the correction is to be made.

As the strokes of the brush define the strong features of the cattleman, the cowboys riding a hot, dusty trail or a horned toad resting beneath a weevil, the children wonder, "How does Peter Hurd begin such a huge painting?" The answer is easy to find. He has put aside for the moment a detailed, scale model of half of the rotunda. There is another model of the second half of the large polygonal room. These are the master plans. Many changes are made, but the models present the initial ideas and he frequently refers to them as the painting progresses.

Lying across a bar of the scaffolding is a full scale charcoal drawing. This is a study of a figure drawn from a model, perhaps from the actual man or woman represented in the mural. Knowledge of costumes and background is reinforced by photographs, written accounts and actual objects. When the cartoon, as the drawing is called, is finished and ready to be transferred to the wall, it is covered with a sheet of tracing paper. A dressmaker's wheel is used to pierce tiny holes along the principal lines of the drawing. The tracing paper is then held in the correct position against the plaster and a bag of finely ground charcoal is patted over the perforations. This leaves a light tracery of powder on the wall, defining the main action and forms of the drawing. Mr. Hurd then restudies the figure and blocks it in with a light wash of paint. He uses brushes ranging in size from the house-painter's standard equipment to the artist's smallest sables. Sometimes washes of color are used, sometimes cross-hatched strokes, again sweeps of color are made with bristles spread allowing the underpainting to show.

Observing a craftsman and artist at work is of tremendous value to students. But the mural in the Museum possesses other values that will endure long after the painter has brushed on the last bit of color. Disclosed before the eyes of the youthful spectators is their own heritage. Here is a land with a still new past revealed through the 20 figures that represent the pioneers



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lounges beside his team; rut-filled roads  
waver off into the prairie.

Overhead the great expanse of sky,  
clear in the morning, clouding with the  
ominous threat of dust and rain in the  
afternoon, shimmers and then darkens.

Afternoon showers pass into calm twi-  
light. A woman pauses a moment in  
her tasks, and a farmer holds a shock  
of maize, observing proudly the rich  
harvest given by the life-line of irriga-  
tion ditches. As the first stars glitter  
in the night, the lights of the oil rig  
seem to reflect their brilliance.

Under a great tree a campfire burns  
brightly. Sheltered, warmed by the  
cheery blaze, the chroniclers of the re-  
gion are gathered to exchange stories  
and ballads. In this group Peter Hurd  
has included a self-portrait. The men  
and women who people the mural are  
those whose courage and tenacity, im-  
agination and hard sense drew a green  
land from dust.

This is the subject matter of everyday  
life. It is as earthy and real as the  
furrowed fields, the nodding sunflowers,  
the dirt-stained trousers and sweaty  
faces. It holds out the reality to every  
child who stops to look that art is every-  
where around him, that one does not  
need to search for the strange or exotic  
subject. The painter selects what he  
knows, what is as familiar as a gerra-  
nium in a tin can, a scuffed shoe or a  
dust storm. Art can be what one feels  
and sees in familiar objects, the action  
of everyday living. It is a good concept  
for young Texans or young Eskimos.  
Art is part and parcel of life itself. •

## America

(continued from page 35)

consisted of gathering data through  
observation, pictures, movies, television  
and models. Magazines contain a wealth  
of information on new developments  
in architecture and new materials. With  
ideas about forms they wanted to  
create, the children searched for similar  
forms in discarded materials. Then  
came the day in which the boxes of  
"trash" were to be transformed in ac-  
cordance with their ideas.

The art supervisor came into the room  
to give suggestions when a child indi-  
cated that his ideas were not as yet fully  
expressed. Their own teacher was kept



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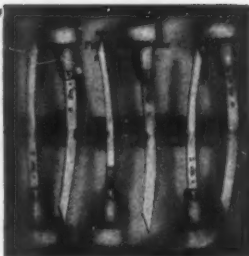
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busy this way, too, and of course some children went ahead independently. At the time there seemed not nearly enough adult consultants, but that may have been because of the urgency of the creative process that grudges the slightest delay. The children found that some construction problems needed further thinking through and several days went into background work even after the materials were on the children's desks.

Much of the material was ordinary scrap. The only portions that were in any way prefabricated were rockets,

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jet liners and flying saucers made from model kits. (In the interests of accuracy this has a merit not to be overlooked.) But all the other constructions used paper containers, container tops, cardboard rolls and cores, cereal boxes, plastic bags, foil liners, aluminum foil, etc.

As individual projects were finished and grouped, another very important lesson lay in wait for the children. Scale and proportion became important and perspective demanded special attention, too. By manipulating some objects against others, and by modifying some of them, the students arrived at a harmonious scale.

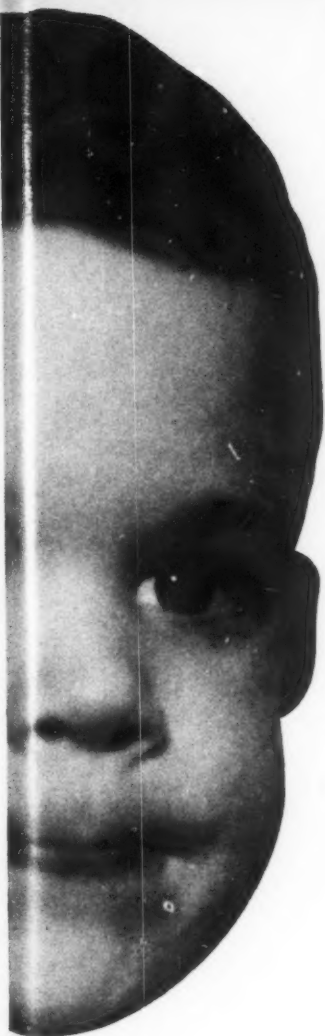
The final test came when the groups were reassembled for display in the hall case. Yes, everyone stopped, fascinated. The local newspaper took notice. Parents came in to see, too. But the children had the real learning. The enlargement of space age vocabulary, the films, the ventures into physics—all are now building blocks from which their imaginations can plan next year's version of the future.

## Gifted Children

(continued from page 29)

is not known. However, there is no reason for believing that they are inversely related.

(5) What we learned from the reactions of the children to the art exhibit strongly suggests that in art, as well as elsewhere, learning takes place first in terms of sensations, followed by percepts and then by concepts. The life of a child, particularly a gifted child, should be surrounded by a wealth of art sensations before we can expect him to develop effective art percepts and concepts. A constantly changing art exhibit, even if it's only one or two objects at a time, should be arranged in a convenient place in the school. This constant impact of sensations could lead to greater art appreciation and art expression. This phase of education should not be left entirely to the teacher. The gifted pupil may well serve himself by helping to arrange the art objects and by explaining them to others. As well as serving to communicate man's highest aspiration, art constitutes a form of expression that adds much to the enjoyment of living. For at least a considerable proportion of gifted children, arts and crafts offer almost unlimited opportunity for enrichment of the school program.

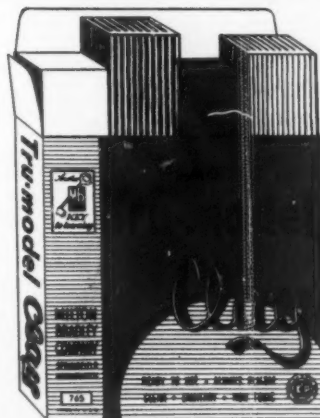


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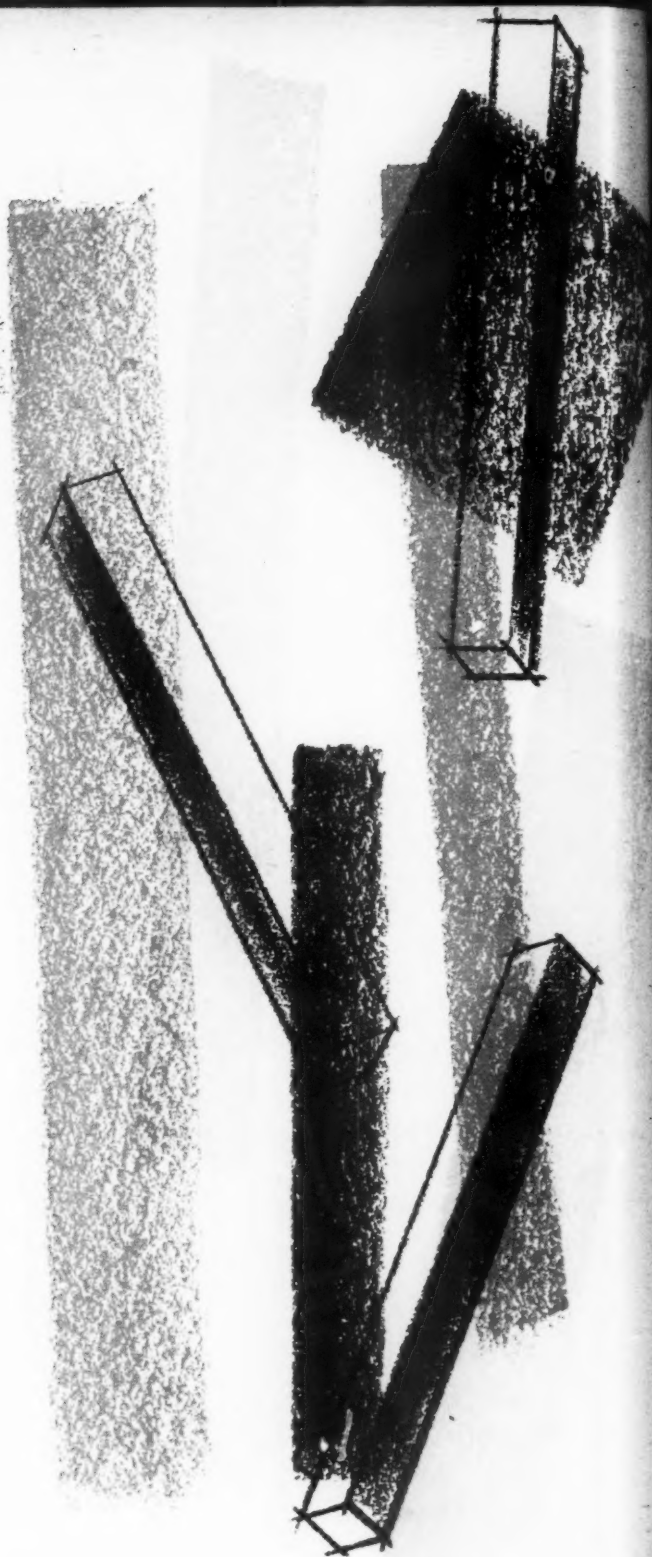
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